

TO THE LADIES OF LINCOLN:

Our great Carpet Sale is now going on. We have purchased over 25,000 worth of Ingrain Carpets, consigned to M. St. Noah, of Denver. This stock comprises all grades of Ingrain Carpets. The goods were bought at a very low figure, and will be sold at about half regular prices.

NOTE SOME PRICES

Cotton Ingrain, Yard Wide	23c. Yard
Good Heavy Ingrain	35c. "
Part Wool Ingrain	45c. "
All Wool Ingrain	55c. "
Best Quality, All Wool	65c. "

None can afford to be without carpets at these figures.

BARGAINS IN CARPETS :

Twenty-five rolls Light Colored Brussels effects in 3-ply and Ingrain just received. These patterns and colorings are entirely different from the ordinary Ingrain. The ladies are invited to call and see them.

LINCOLN FURNITURE COMPANY.

1518-1520 O STREET.

ART AND MYTHOLOGY

WORLD'S FAIR GROUNDS, Sept. 7.—

[Special Courier Correspondence.] I have taken some more lessons in high art, and have progressed so rapidly that I now understand the whole outside of the building and all the figures on it from Victory to Ceres and from the tall angels to the little caryatides. As everybody knows, the Art palace is more solidly constructed than any of the other buildings as it is to remain here, while the others, with possibly one or two exceptions, are to be removed. It stands on the north shore of the north lagoon, almost exactly in the north center of the grounds and is 390x500 feet in the main, with two annexes, eastern and western, each 190x300 feet.

The main oblong is intersected each way by nave and transept, each 100 feet wide and 70 feet high, and at their center is the great dome, the concave side of which is 120 feet from the floor and atop of it is the winged Victory. The entire structure still retains its original clear white color and externally as well as internally it is in truth a palace of art. Few visitors study the outside. They appreciate the general effect in beauty, but fail to note the Ionic purity of the columns, the chaste and yet massive simplicity of the statues, pediments and bas-reliefs. In short, all the figures suggestive of the progress of art from the dawn of history to the present time. In truth, it requires a special education to get the idea meant to be conveyed, for there certainly is not another building on the grounds and possibly not another in the country, of which the exterior more fittingly suggests its purpose.

And herein is manifested anew that great mystery which has been discussed by the learned for the last 400 years and was discussed even in Rome while the fact was yet new—the mystery that a mere handful of people in a little corner of southwestern Europe, a region not so large as New Jersey, should have so far outrun all the rest of the world in this art and produced masterpieces so perfect that the modern can only admire and imitate but cannot hope to surpass. The traveler through the modern world sees on every side strange symbols of a long dead and discarded faith. Over the insurance offices is the fabled Phoenix, rising freshly hatched from the ashes of the parent bird; in the drug store windows appears Atlas, bending under the weight of the globe, or Euclypius with the serpent curling around his staff, and elsewhere are Diana and Juno, Minerva and Jupiter and Apollo and other classic gods.

The literature of every Aryan land abounds with references to these creations of religious fancy and there is scarcely a political demonstration or a Veiled Prophet or other carnival display which does not in some way revive the old religion. In this Palace of Art, with its 7,000 statues and pictures, the Greek gods are constantly recurring and even in pictures with very modern titles one can see that the old mythology was still present in the painter's mind. One must know at least a little about it to get the idea, and while it is not well to appear arrogantly instructive, perhaps the unlearned reader will

stare a paragraph or two on mythology while we are yet on the porch of the Art palace. Know then, inquiring friend, that several thousand years ago the original Aryans lived on the highlands of south central and southwestern Asia and worshipped the powers of nature. As they sent off successive swarms of emigrants and founded new races and nations their original language gave rise in turn to Zend, Sanskrit, Greek, Latin and all the Keltic and Teutonic tongues. But as the language slowly changed the names of things came to be considered the names of persons. Instead of thunder as a power they put the thunder-god as a person. The Aryan said, "The sun dries up the dew." His Greek descendant, retaining the names without their meaning, said, "Hellas devours Prometheus." When she entered the court of Olympus all the gods broke out in exclamations and she was unanimously elected goddess of love and beauty. Jupiter gave her in marriage to his lame son Vulcan, but she preferred Mars, the red god of war, and there was material for the divorce court. Perhaps this is one reason why Mars and Vulcan are so seldom seen in art.

It was this Vulcan who made the chains for Prometheus, and it was to get a living and suffering model from which to paint

ever-growing liver, and if any one doubts this story he can come here and see Prometheus, life size, and all the sorrowing sisters of the mountain weeping about him, while the horrid, grim-eyed birds tear at his vitals. (Austrian section, No. 56.)

Cupid and Psyche, or Love and Soul, are everywhere, in all sorts of combinations, and every reader knows their history. Venus is also reproduced in all kinds of marble and bronze paintings than I could think of counting, and every reader knows her, at least by name. She was engendered by some of the blood of Jupiter which fell in the sea and as she rose from the waves near Rhodes she was called Aphrodite, which is perhaps a poetical Greek way of saying that beauty comes of good blood and bathing. When she entered the court of Olympus all the gods broke out in exclamations and she was unanimously elected goddess of love and beauty. Jupiter gave her in marriage to his lame son Vulcan, but she preferred Mars, the red god of war, and there was material for the divorce court. Perhaps this is one reason why Mars and Vulcan are so seldom seen in art.

ing and peasants digging and peasants driving cattle, there are many scenes in humble homes and there are boats and canals and ports crowded with shipping. There are also many beautiful pastoral scenes. But nearly all are of the utilitarian sort. And what is not utilitarian is religious. The Dutch appear to have found an art in work as well as made a gospel of it. And after two pretty thorough surveys I am satisfied that I shall never learn to like these Dutch pictures. The female forms in them are all alike to my eye, from the Virgin to the women pulling the canal boat. When I mentioned this to Mrs. C. S. Brooks, the butter sculptress, she assured me there was really great and ideal beauty in them—all Dutch to me.

Another section I cannot learn to like is the Russian, though it is always crowded with ardent admirers. Several of the pictures are indeed wonders in art, but they are so dreadfully intense. There is so much knocking-down and dragging-out. There are three large pictures in which the whole black tragedy of Russian history seems to be concentrated and the main one (No. 84 A, "Pugatchoff, Impersonator of Peter III") appears to draw and fascinate the crowd very much as a rattlesnake might. Another represents a sort of riot among the guests at the "Wedding of the Grand Duke Yassalia II." Does the Russian artistic mind turn naturally towards the dark and the dreadful? Verily, it seems so. J. B. PARKE.



HERCULES AND MERCURY ON THEIR VACATION.

the scene that Parrhasius of Athens tortured an old slave to death, as the poet says: "Parrhasius stood gazing forgetfully Upon his canvass. There Prometheus lay, Chained to the cold rocks of Mount Caucasus, Of his vitals and the links Of the lame Lemnian festering is his flesh."

It is gratifying to add that Prometheus possessed the eternal secret on which the stability of the universe depended, and Jupiter finally had to release him to get at it. Unfortunately we do not know what the secret was. Hercules is another great character in art and mythology, the emblem of strength. His statue is everywhere and almost any Fourth of July orator feels free to mention the infant Hercules strangling the serpents. Mercury was the messenger of the gods and is known in art by the wings on his helm and heels. It was he who set the fashion of wearing bird wings on hats, and he and Hercules may be seen, in types as it were, any day on the avenues of the park. And here I must mention the singular fact that in all the Holland section I have not found a single picture in which the classic gods are prominent. Nearly all the Holland paintings show work or workers or suggest work. There are peasants plow-

ing and peasants digging and peasants driving cattle, there are many scenes in humble homes and there are boats and canals and ports crowded with shipping. There are also many beautiful pastoral scenes. But nearly all are of the utilitarian sort. And what is not utilitarian is religious. The Dutch appear to have found an art in work as well as made a gospel of it. And after two pretty thorough surveys I am satisfied that I shall never learn to like these Dutch pictures. The female forms in them are all alike to my eye, from the Virgin to the women pulling the canal boat. When I mentioned this to Mrs. C. S. Brooks, the butter sculptress, she assured me there was really great and ideal beauty in them—all Dutch to me.

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Handling the Crowds. More than a quarter of a million people attended the fair on Illinois Day, and yet the transportation facilities were not taxed to anything like their utmost. The crowds were handled admirably, or rather they handled themselves admirably. Both the transportation companies and the public are much better educated on the subject of getting to and from the fair than they were the Fourth of July. Not one of the harrowing scenes of that day, of people physically exhausted, struggling for a chance to get home, were repeated. At no time were there any such late crowds on the streets along the north and west side cable loops as there were the Fourth of July. The Fourth of July the World's fair steamboats carried in all something over 43,000 people. As late as 10 o'clock at night steamboat inspectors were busy preventing them from overloading on the trip down. On Illinois night the last boat, the John A. Dix, left the World's fair pier soon after 11 o'clock with very few passengers. The inspectors say that from 8 o'clock until 11 in the morning and from 2 o'clock until 7 in the afternoon the boats did a replica of the Fourth of July business in carrying people to the fair.

Souvenir Tickets. Souvenir tickets of the World's Columbian exposition are on sale at all entrances, at Van Buren street and at the leading hotels. The series consists of Lincoln, Columbus, Washington, Indian. They are the finest engraved tickets that can be executed. A ticket purchased at any of the gates is good for a single admission any time between its purchase and the close of the exposition.

The Union Pacific Cheap Rates. Only \$30.00 first class to Ogden, Salt Lake, Helena, Spokane and Portland Ore.

For full particulars call at city ticket office 1044 O street.

HIGH CARNIVAL AT ST. LOUIS.

THE METROPOLIS OF THE MISSISSIPPI VALLEY AGAIN PRESENTS A PROGRAM OF FALL FESTIVITIES THAT FOR BRILLIANCY AND VARIETY OUTSHINES THE CARNIVAL CITIES OF THE OLD WORLD.

Paris, the most magnificent city on either continent, has for ages held the proud title of "the premier carnival city of the world." However, during the last ten or twelve years an American rival of no mean pretensions has contested for that high honor, and today St. Louis holds what Paris so reluctantly relinquished, the title of "the carnival city of the two continents."

Not content with the successful exhibitions of previous years, the autumnal festivities association has arranged a program for 1903 that for brilliancy and variety will be difficult to improve upon. The first of the great attractions, the St. Louis exposition, will throw its doors open to the public September 6 and continue until October 21. The world renowned Sousa's band has been engaged by the management, which in itself is a sufficient inducement to crowd the magnificent building during every concert.

Special attention has been paid to the street illuminations, and on the evenings of August 31, September 7, 14, 21 and 28, and October 3, 5, 12 and 19, the most magnificent display yet attempted will greet the eye of the fortunate visitor; electricity playing a prominent part. The evening of October 3 the Veiled Prophet and his followers will parade through the principal thoroughfares, and immediately after the great ball, which has received considerable prominence throughout the world, will be held.

The thirty-third great St. Louis fair and zoological gardens, October 2 to 7, will be the crowning week of the carnival season. This institution has no peer, and is known in every land where the footprints of civilization exists. The Missouri Pacific railway and Iron Mountain route being distinctly St. Louis lines, and having at all times the interests of the city in mind, have made a remarkably low round trip rate from all points on the entire system to St. Louis and return during the festivities.

For further information in regard to rates, route, limit of tickets and a copy of the fall festivities program, address nearest Missouri Pacific or Iron Mountain ticket agent in your territory, or H. C. Townsend, G. P. & T. Agt., St. Louis.

Fine new line of business suitings from \$25 to \$40 in Scotch and homespuns Jeckell Bros., 119 north Thirteenth street, near Lansing theatre.

In all that goes to strengthen and build up the system weakened by disease and pain, Ayer's Sarsaparilla is the superior medicine. It neutralizes the poisons left in the system after diphtheria and scarlet fever, and restores the debilitated patient to perfect health and vigor.

The Union Pacific Cheap Rates.

Denver, one way	\$ 10.75
Denver, round trip	20.00
Pueblo, Colorado Springs and Cheyenne the same rate.	
Chicago, one way	9.15
Chicago, round trip	16.40
St. Louis, one way	10.05
St. Louis, round trip	18.40

Full information cheerfully given at 1044 O street, southwest cor. O and 11th. J. T. MASTIN, E. B. SLOSSON, City Ticket Agt. Gen. Agt.

For Sunday dinner supplies call at Halter's market, opposite Lansing Theatre. Phone 100.

FOR FAIR WEEK!

Our Buyers have just returned from market with stocks consisting of

- HOSIERY, UNDERWEAR,
- GLOVES, CORSETS,
- HANDKERCHIEFS,
- GLOAKS and MILLINERY,

of latest styles at prices that were never before in the history of Lincoln heard of.

We have received our Lewis' Underwear, and ladies desirous of using same would do well to purchase before sizes are broken.

We are also agents for Munsing Wool and Lisle Plated Underwear.

J. H. MAURITIUS & CO.

1089 O STREET.

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